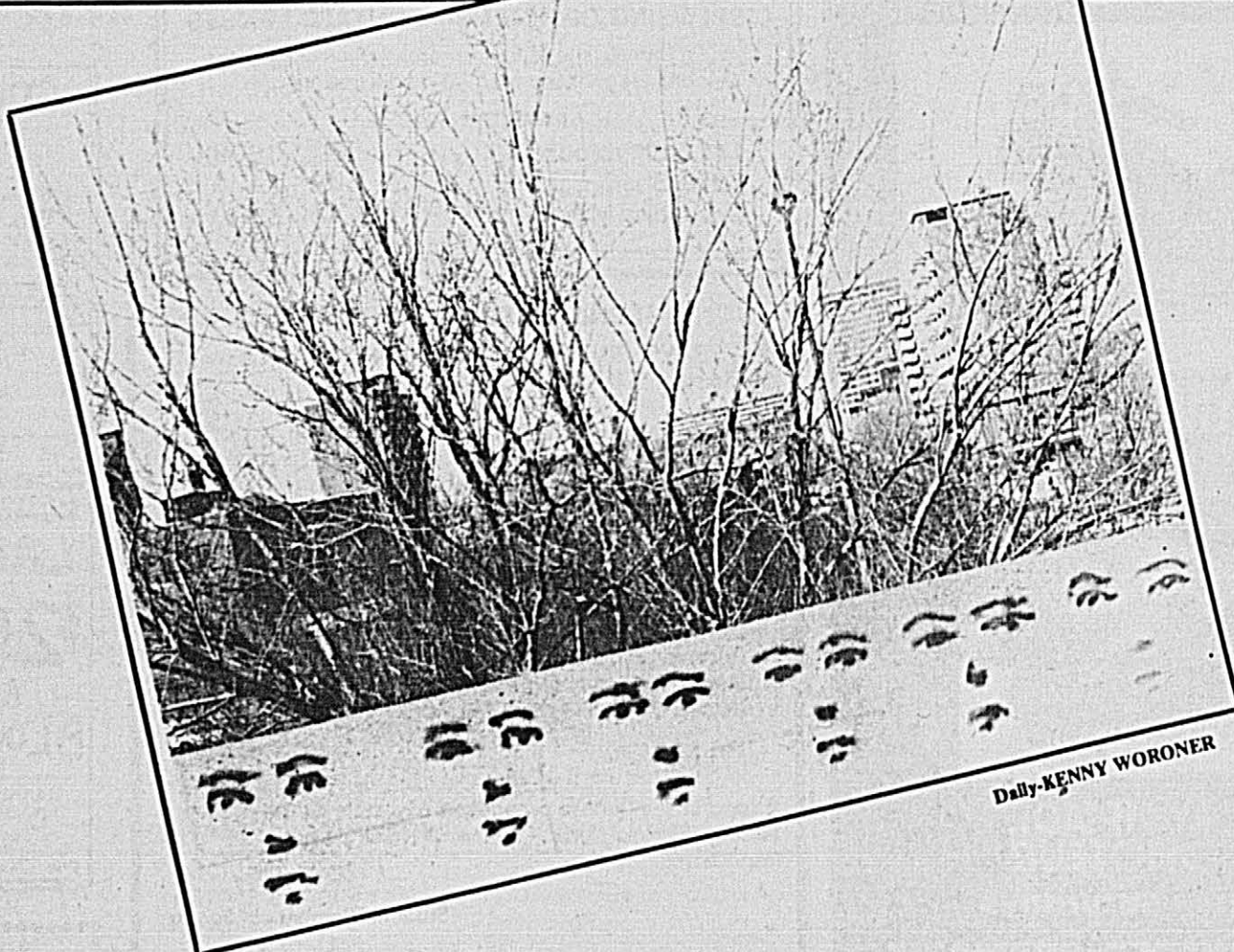


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Grammies: Corporate Masturbation on TV

by Brendan Kelly

NEVER MIND THE GRAMMIES, HERE'S THE BOLLOCKS.

There were two great rock moments, that's all.

One was Joan Rivers and *Culture Club* on satellite from London, with Rivers cuddling up to Boy George and kissing him on the neck. In accepting their award for becoming BIG POP STARS, Boy George quipped, "Thank you, America. You've got taste, style and you know a good drag queen when you see one."

Then there was Chuck Berry receiving a well-deserved honorary award. He started off by playing a hurried Maybelline and then gave the spotlight to two young heirs — George Thorogood and Stevie Ray Vaughn, who did a rocking Roll Over Beethoven. But then Berry was back at the front for the lesser-known but even better Let it Rock.

It was all good rockmanship — duckwalking and all that. It had more to do with the magic of pop or rock'n'roll than most anything in the other three hours of well-dressed insincerity. Much ado was made about Chuck's honorary award but they still managed to cut in right in the middle of his last song with a fucking Dristan commercial.

But maybe that's the point. Do the Grammys really have anything to do with rock music?

The 26th Annual Grammy Awards present you with Bob Dylan in a suit and tie and that bland goofball John Denver as host ("Thank God I'm a Country Bumpkin"). His wholesome mug melts any hint of sincerity into a bad joke.

Not surprisingly, the Grammys went to the safest songs from the top of the pops: best new artist — *Culture Club*; best video l.p. — *Duran Duran*; best song by a group was the Police's last single etc. Both *Prince* and *Talking Heads* were nominated but lost. No mention was made of UB40's pop breakthrough Red Wine or of any of Grand Master Flash's rap hits — and that's only talking about the mainstream tip of the iceberg.

The biggest winners were the movie soundtrack Flashdance — a blatant piece of sexploitation — and especially Michael Jackson: best album — *Thriller*;



producer of the year — Quincy Jones and Jackson; best male vocal — M.J.; best record — Beat It; Most Perfect Human Being in the Universe etc.

It was horribly predictable even if Jackson's singles have been among the best of the last year's radio music. But even worse was Jackson's coy arrogance — thanking God, his parents, teasing his screaming fans in the gallery and paying necessary holy tribute to his record company ("Epic is the greatest record company in the world") and inviting Epic's president to come up on stage with him.

As if to make the connection between the music and the money absolutely clear, we were treated to Michael Jackson's new Pepsi commercials with everyone singing "You're the Pepsi generation" to the tune of Billie Jean.

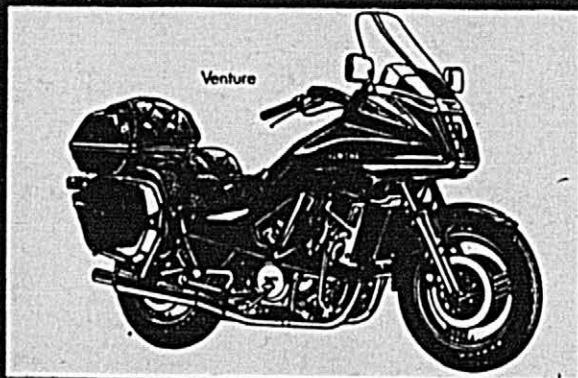
But that's what the Grammys really smelled of: a music BUSINESS party. All the industry executives mixed in with the pop stars — but you can't tell them apart because they're all dressed in tuxedos or evening dresses. I can stomach it with the Academy Awards because Hollywood never really pretended to be anything else, but with rock, I still believed we could be more idealistic.

And that doesn't mean great rock artists have to stay poor. From John Lennon screaming "I want money, a whole lotta money" to Patti Smith's ode to the joys of Free Money, rock'n'roll has always had a lot to do with getting big money, very quickly, very easily. But what's more irritating about the Grammys is the conventionalness of the ceremony — the attempt to copy the Oscars, the cheery friendship that is portrayed between business capital and musical talent (smiling executive shakes Michael Jackson's hand and calls him greatest entertainer of our time).

The only possible positive note to end on is to hope that the Grammys are really peripheral to most rock'n'roll (and certainly, for the music biz, they don't rival, say, the importance of the Oscars in the movie industry). The innovative groups and performers will still do what they're best at doing, they'll still sell the same amount of records and they can happily ignore this hyped-American T.V. spectacle.

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OPEN MEETING OF STUDENT SENATORS RE: Sexual Harassment Policy now before Senate

The University Senate is currently considering adopting a policy on Sexual Harassment, together with procedures to deal with allegations of Sexual Harassment.

The Student members of Senate are holding a meeting on Friday, 2 March 1984 at 4:00 p.m. in room 107-108 in the University Centre in order to discuss this important issue, and to receive comments and suggestions from interested students. As your representatives on Senate, we are interested in hearing from you.

A copy of the Senate proposal is available at the Students' Society General Office in the University Centre for your inspection.

Student Members of Senate

ALL INTERESTED STUDENTS ARE ENCOURAGED TO ATTEND

STUDENTS' SOCIETY GENERAL ELECTION MARCH 6 and 7, 1984

Do you approve of a Students Society Dues Increase as follows:

1) Undergraduate Students

\$8.85 per semester, one dollar of which shall be used specifically for programming (i.e. Welcome Week, Winter Carnival, Speakers, Conferences, Concerts, etc.), from \$16.15 to \$25.00 per semester, and;

2) Graduate Law, Medicine, & Dentistry Students

\$6.25 per semester, one dollar of which shall be used specifically for programming (i.e. Welcome Week, Winter Carnival, Speakers, Conferences, Concerts, etc.), from \$11.75 to \$18.00 per semester, and;

3) Part-time Undergraduate Students

\$4.55 per semester, one dollar of which shall be used specifically for programming (i.e. Welcome Week, Winter Carnival, Speakers, Conferences, Concerts, etc.), from \$7.95 to \$12.50 per semester.

YES ☐ NO ☐ NO OPINION ☐

Catherine Shatz
Chief Returning Officer

Do you approve of McGill Students' Society joining R.A.E.U. (Regroupement des Associations Etudiantes Universitaires)? This will mean an additional fee of \$1.00 per semester will be levied.

YES ☐ NO ☐ NO OPINION ☐

Catherine Shatz
Chief Returning Officer

Daily Staff Meeting 15:00 today.
Sound boring? Then come to the Supplement meeting at 13:00 tomorrow. Bring your own jokes.

McGill Action Group for Women's Safety — open meeting, Thurs. March 1 4 p.m. Player's theatre 3rd floor, Union.
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by Robert Costain

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Until March 31. At the Centre des arts (350 Victoria Ave.). Info: 488-9558.

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A Chinese Fairytale

by Peter Tannenbaum

"It's just like *Star Wars*", said my mother when the curtain rose to reveal the set of L'Opéra de Montréal's production of *Turandot*. Her statement did convey something of the extraordinary effects and attention to detail that made this set so spectacular, though it may not be an accurate description of what we saw on stage.

The décor was the obvious star of this production of Puccini's *Turandot* — an opera set in ancient China. It featured a 30-foot dragon on the left side of the stage. In one claw, it held a translucent bubble in which the princess Turandot appeared in the first act. Lighting also played an important role in making the set so effective. A subtle change was often enough to affect a dramatic change in mood. The splendid set suitably matched the lush harmonies and exotic instrumentation of Puccini's music.

These two facets of L'Opéra de Montréal's *Turandot* would be enough to make this effort a box-office success.

Special note should be made of the costumes and staging. A lot of work went into making the figures on stage accurately reflect the times and culture of ancient China. The peasants, courtiers, soldiers, scholars and priestesses looked and acted right.

The staging was a miraculous feat of engineering considering that a total of 120 singers, dancers and other on-stage figures were used. The chorus plays an unusually important role in determining the outcome of the drama, and their participation in the action on stage was full without interfering with that of the principal characters.

The music of this opera is very special. Puccini is said to have been influenced by Debussy, which one can readily hear, especially in *Turandot* whose pentatonic sonorities reflect French Impressionism and as well as its Chinese setting. There is something of the strident harmonies of early Stravinsky (c.f. the opening measures of Act 1).

But, finally, Puccini's Italian-ness shines through as the fundamental stylistic driving force. The aria *Nessun Dorma*, sung by the tenor at the beginning of Act 3 is a wonderful example of this.

None of the principal singers, with the exception of Maria Pellegrini in the role of Liu, really shone. Pellegrini was the only principal to make a determined effort to act. Her voice projected well, her intonation was accurate, and she was well reward-

Italian Tremblay

by Susan Keys

Addolorata, a play turned down by Montréal mainstream theatres, could be the revelation of the 1983-84 season. In a riveting and almost flawless production by the Théâtre de la Manufacture, *Addolorata* examines the lives of Mediterranean working-class women, exemplified by the title character, Addolorata. What Michel Tremblay has done with the Québécois working class, playwright Marco Micone does with immigrant society. He forces 'native Canadians' to take a hard-headed and unsentimental look behind our clichés and prejudices about immigrants.

Addolorata is a rich and complex work, and a bare summary of its plot does it some injustice. Addolorata immigrated from Italy with her family at age nine. At nineteen, desperate to escape the authority of her father, she decides to marry. Her beau is the virile, swaggering Giovanni. Thrown out of work by a factory closing, Giovanni uses the money earmarked for the honeymoon to open a café-billiard parlour — in other words, a hangout for men, such as proliferate in Petite Italie and St. Leonard. There he proceeds to work fifteen hours a day, while Addolorata raises children, works in a textile factory and hands over her weekly cheque to her husband. She finally realizes that in order to salvage any dignity, she must break away, and walks out on Giovanni.

The two actresses who play Addolorata at nineteen and twenty-nine years of age give powerful and compelling performances. Diane Lavallée as the young Addolorata is wide-eyed and naively idealistic, unable to see that in her drive to marry and escape the drudgery and restrictions of life at home and school (the convent of Notre Dame de la Défense, where anything fun is 'défendu'), she is merely exchanging one set of chains for another.

France Desjarlais plays the 29-year-old Addolorata as a woman whose eyes have been painfully opened; she knows there is no room for her own dreams and aspirations between her husband's demands that she be a good and submissive Italian wife, and her society's denigration of her as an ill-educated foreigner incapable of leaving behind the ways of the old country.

Guy Thauvette is superb as Giovanni. His macho facade, so attractive to Addolorata at nineteen, gradually falls away, revealing that Giovanni's rigidity is born of his desperation and poignant inability to create a life of dignity for himself.

Addolorata is an example of 'local' non-mainstream theatre at its very best: a powerful and intellectually-challenging play set in Montréal, but with significance far beyond the local, in an imaginative production characterized by first-rate acting.

Director Lorraine Pintal masterfully controls the pace of the action, and the very limited playing space of La Licorne is used to maximum effect. Music, set and props, while all minimal, work together with great economy to establish a richly evocative atmosphere which deepens our understanding of Addolorata's predicament.

Addolorata is a superb evening of theatre on all counts. Go see it.

Addolorata by Marco Micone. Directed by Lorraine Pintal. A production of La Manufacture. At La Licorne, 2075 St. Laurent (below Sherbrooke). Tuesday through Sunday. Reservations: 843-4166.



ed for her efforts by a standing ovation. Marisa Galvany was a last minute replacement for Elisabeth Payer-Tucci. While her singing was accurate, her voice had a "throaty" sound.

Thanos Petrakis was the weakest of the soloists. His upper range was suspect, and at times he avoided high notes, probably with good reason since the high notes he did attempt were always flat. He continually rushed his part and was often noticeably

ahead of the orchestra. His portrayal of the exiled prince Calaf was wooden — his rendition of *Nessun Dorma* unremarkable.

Of the secondary characters, Don Garrard, in the role of Timur, Calaf's father, was excellent, as was Jean-Clément Bergeron as the courtier Ping. This character, as well as his two counterparts Pang and Pong had particularly imaginative costumes reminiscent of the Peking opera.

Orchestra leader Alfredo

Silipigni controlled the rather large musical forces under his baton, so that the richness of harmony and orchestration and the beauty of the melodic line were successfully brought out.

L'Opéra de Montréal's production of *Turandot* by Puccini features a spectacular set and imaginative costuming and staging. It is being presented at Place des Arts on March 3rd, 7th and 10th.

Afro

by Martin Siberok

It's been nearly seven months since the sounds of King Sunny Adé, the Juju music. Since Adé's two sell-out there have been no African music releases.

This drought will finally come to an end. King Sunny Adé will have a chance of seeing and hearing his music. This time it will be Seignior will be performing at the Spectrum coming Monday.

Compared to King Sunny Adé, Seignior is a bigger and more important figure known throughout the continent.

Rochereau, with his band Afrisa (singers and dancers), comes from Kénema, also known as the "Nashville" of Freetown.

In recent years, African "pop music" has had exposure and recognition in Europe, now being hailed as the "next big thing." This was brought about by various English-speaking African rhythms into their music, being *Talking Heads* and the ever-increasing popularity of *Bob Dylan*.

But it has also been the likes of *Super Star*, *Wow Wow* and *Adam and the Ants* promoting African rhythms into the mainstream.

It is ironic that such young white musicians, some of whom have broken into the Anglo-American pop market, has a huge pop market of its own, with Highlife, Afrobeat, Juju, Kwela and other styles.

Of the preceding styles, the most popular area has been Congolese ("Musique Zaïroise") which has had a major impact on the other styles and pop music in Africa, both francophone and anglophone.

Congolese music is primarily guitar-driven and the Congo (Brazzaville). It is a fusion of musical elements based on dance forms (i.e. rumba, bolero, cha-cha-cha), which is unique to Zaire.

A re-Africanisation of Afro-American music.

Simple Minds

by Robert Costain

Simple Minds is the latest British band to join the ranks of groups produced by Steve Lillywhite. The reason for working with Lillywhite is apparently an attempt to crack the American market. In the past the "Lillywhite treatment" has opened the doors of the U.S. for artists like Peter Gabriel, U2, and Big Country.

The effect of Lillywhite's production on the *Minds*' new album, *Sparkle in the Rain* is dramatic. On past albums the band's sound has been characterized by a subdued, mysterious quality that hints at incredible energy. Evidently the band has been searching for a way to release that energy.

To do this, Lillywhite has, in typical fashion, put more emphasis on the band's drum and guitar arrangements, rather than their previously dominant synthesizer sound. The result is an album with a much sharper cutting edge than any of their previous releases and it's much more energetic too.

While it is an enjoyable album, the band seems to have lost a little bit by giving up some of the mysterious musings which made *Sons and Fascination* and *New Gold Dream* such excellent albums. Gone are the echo-filled vocals and synthesizer ar-

Pop

Montréal was introduced to leading exponent of Nigerian shows last August, however, concerts in this city.

an end next week, when you hearing another great African Rochereau from Zaire, who (318 St. Catherine W.) this

Seigneur Rochereau is an even in Africa, with a reputation

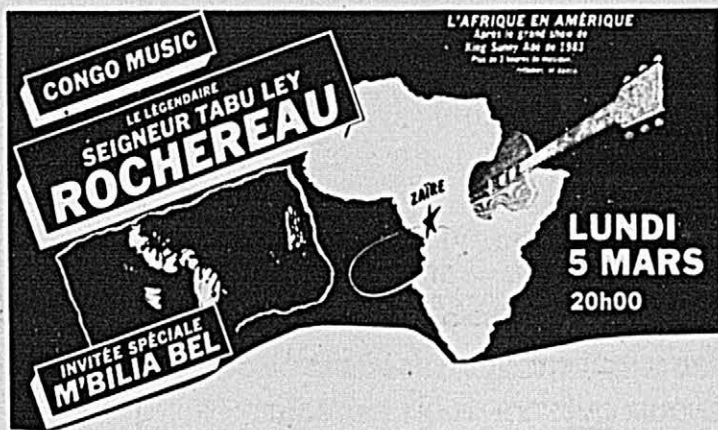
International (25 musicians, Kinshasa, the capital of Zaire, French-speaking Africa.

music" has finally received more and North America, and is "ing" in the music business. This and American bands incor-music; the more serious ones innovative, Brian Eno.

uch English pop bands as *Bow* that have done their share in commercial Top 50 market. e groups should be giving ex-d enough to be their fathers, a market; especially since Africa with the best known styles being Congolese.

influential outside of its own (aireoise"), which has had a ma-lar success throughout Black phone.

r music that comes from Zaire fusion of foreign and domestic rms of Latin American origin which acquired characteristics can music occurred, especially



with the introduction of Cuban dance music during the 40's and the 50's, that still had enough African elements to find appeal in Africa. Blending indigenous guitar styles, call-and-response vocal patterns, and local beats, a distinct Zairian sound evolved — with layers of ringing guitar parts, punctuated by horns and with lead vocals answered (rather than backed) by a chorus section.

Among the leading exponents of Congolese music are "Tonton" Franco, "Docteur" Nico, and Tabu Ley, better known as Rochereau, who has been an African super-star (as a singer, songwriter and band-leader) for the past 25 years.

Rochereau sees his music as a means of serving Africa. "Since Africans recognize themselves in my music, I want to repay them by using it to make their rhythms known throughout the world," he says.

Also appearing with Rochereau is M'Bilia Bel, one of Africa's top female vocalists. There are very few women involved in the African music business, which is a predominantly male domain. Not only are the musicians and producers male, but so is a large part of the public. In many night-clubs and bars you will see very few women, but mostly men, who drink and dance, among themselves.

So if you missed the Adé party, try not to miss Rochereau — one of Africa's biggest band leaders. There will be a lot of show business glitter, but the music will definitely keep you on your feet and dancing for a good solid three hours.

ands and the Lillywhite Effect

gements, replaced by a much more direct, hard-hitting approach.

One of the things that made *Simple Minds* material so interesting was that they always ve the impression that there is something hidden beneath surface of their sound. One d listen to their songs over d over again in an attempt to ure out what it was.

Despite this transition to a

more accessible sound, the album remains an example of the group's ability to produce quality material. The songwriting is powerful and full of variety. Despite Lillywhite's emphasis on two instruments, the arrangements are still lush and stand up to repeated listening. Eventhough an element of their mystery is gone, they use their newly released power to good effect.

Their single, *Speed Your Love to Me* is easily one of the best pieces that the band has ever released, and doesn't wear thin like many Lillywhite-produced hits do.

Another interesting feature is a cover of Lou Reed's *Street Hassle*. It shows that the band is still willing to experiment with different sounds.

Sparkle in the Rain is worth eight bucks.

LETTERS

to the Supplement:

Regarding Brian Walker's reviews in *the Supplement* of Feb. 16th: may we suggest that Brian Walker go see the shows again, and this time take notes as which show he is actually watching.

Terms such as 'half-hearted attempts', 'more awkward than inspiring' and 'Calliope-like mechanicalness' seem more appropriate for the insipid, confused, under-developed *A Midsummer's Nights Dream*, rather than *the Pirates of Penzance*, to which they are applied by Mr. Walker.

On the other hand, terms such as 'alluring production', 'eroticism' and 'worthy of

the actors and actresses taking part' apply brilliantly to the Savoy's production of *Pirates*.

We give Brian the benefit of the doubt, and assume that, busy journalist that he is, he might have mixed up his notes, either on his note pad, or in his beer glass.

To the cast of *Midsummer's* we say that serious consideration should be given to recasting. Other than Anne Farquhar, who does an admirable job in spite of the screaming inadequacy of her fellow 'actors', the other three lovers must be replaced. Vital as the character Puck is to *Midsummer's*, we strongly feel that the removal of Puck from this particular production would be an

asset. Alan Mozes is more of an irritating, giggling, clumsy, oaf, than that 'shrewd and knavish sprite.'

One of the few redeeming qualities of this production was the competent and lively performance given by the fairies.

And to the cast of *Pirates* we say, pay no attention to the inept Brian Walker, and...Jolly Good Show! The sparkling joie-de-vivre of the players effectively involves the audience. These people are obviously enjoying what they are doing. 'Hurrah Hurrah' for all the cast.

Laila Abdalla
Eng. Lit. U2
Nashira Keshavjee
Eng. Lit. U2

Gay Poetry

by Brian Walker

The Male Muse, published just over a decade ago by Ian Young, was the first anthology of gay poetry, the first collection of poems devoted to themes of *male homosexuality, gay love and romantic friendships*. Since then there have been several more such anthologies published, including Penguin's *Book Of Homosexual Verse* published last spring. Now Ian Young has published a sequel to his original volume, entitled *The Son of the Male Muse*.

What makes Ian Young's anthologies so important, even now that they are no longer alone in the field, is that the poems that he chooses are all from contemporary poets. Since there is no overlap between the two volumes and there are roughly forty poets represented in each, his collections supply a good overview of contemporary gay poetry.

As one might expect, there are as many different styles and ways of seeing as there are poets. Some of the poems are very short, imagist works with echoes of Jacques Prévert, such as these brief stanzas by Wayne McNeil:

Truant boys
wrestling
in the dust —

Rough hands
under
autumn sweaters.

Others are much longer. The longest is Daniel Diamond's *Dec. 4-8* an *étude* on a gay man's return home to his family and his strange alien relation with his home town. Anyone who has ever lived in a small town will realize how well he has captured the fleeting, vaguely melancholy feelings one gets returning home after having spent so long escaping. Like many of the poems in the collection it walks at times a little too close to the border of prose — you get the feeling that if the lines were laid end to end you wouldn't be able to tell it from a short story. All the same, it has a calm contemplative feeling that makes it one of the most rewarding poems in the book.

Not all of the poems were as long and serious as Dan Diamond's. Many were quite funny, such as Antler's *What Every Boy Knows* a poem about teenage masturbation:

If God doesn't love to watch boys jack off
as much as boys love to watch themselves jack off
he does not exist.

Each of the sections of the book is headed by a photo of the poet, and at the back of the book there is a paragraph of information on each of the authors. I found this to be one of the most delightful features of the book, reading it was like getting to know a small community.

I found the anthology entertaining, and many of the poems were quite interesting, but I must admit that there were very few poems that I would care to commit to memory. I seldom got that firecracker feeling behind the eyes that I do when I read great poems.

I think that one of the reasons that the collection is so weak in parts is that so many of the poems deal with relationships. Strange as it may seem to say, love is probably the most difficult thing to write about, simply because there has been so much written already that it is almost impossible to say anything new, everything ends up sounding banal and old hat.

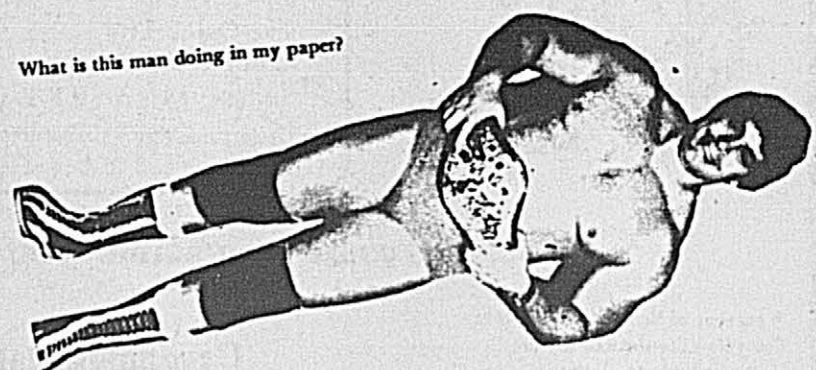
This is perhaps one of the greatest dilemmas that people face when they are trying to put together collections of gay poetry. What is the criteria to be? If one simply chooses poems by gay women and men then the choice is huge, since so many of the great poets, especially in the twentieth century, were gay. On the other hand, if you are going to choose poems that celebrate the relations between men, there will be too much similarity among the poems.

But of course the main reason that such anthologies are published, and another reason why Ian Young's work is so important, is that writers have often been denied the opportunity to be explicit in their explorations of the relations between men. Books like *The Male Muse* and its sequel are a way of making up for past injustices.

The Son of the Male Muse is beautifully printed, and cleverly arranged. Even if all the poetry isn't that riveting, there is still enough interesting work to make it worth buying if you want a good overview of modern gay poetry.

Son of the Male Muse is on sale at *Librairie L'Androgyne*, 3642 Boul. St. Laurent.

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Catherine Shatz
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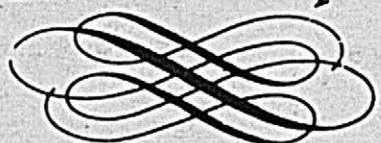
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12" SINGLES MICHAEL JACKSON "Thriller" NENA "99 Red Balloons" LAID BACK "Sunshine Reggae" QUEEN "Radio Ga Ga" THOMAS DOLBY "Hyperactive" OLIVIA NEWTON-JOHN "Livin' in Desperate Times" b/w "Twist of Fate" MATTHEW WILDER "Break My Stride" KRAFTWERK "Tour De France"	MILES DAVIS "In A Silent Way" "Kind of Blue" "Porgy & Bess" DONOVAN "Greatest Hits" DOORS "The Doors — 1st" BRYAN FERRY "Bride Stripped Bare" DAN FOGELBERG "Souvenirs" ARETHA FRANKLIN "10 Years of Gold" GENESIS "Then There Were Three" "Wind & Wuthering" GOLDEN EARRING "Moonlight" MURRAY HEAD "Find The Crowd" HEART "Dog & Butterfly" HOLLIES "Greatest Hits" JANIS IAN "Between The Lines" JOE JACKSON "Look Sharp" "Beat Crazy" "I'm The Man" JETHRO TULL "This Was" "Stand Up" "Benefit" "Best of Vol. 2"	ELTON JOHN "Greatest Hits Vol. 1" "Madman Across..." "Tumbleweed Conn." JANIS JOPLIN "Greatest Hits" LOGGINS & MESSINA "Sittin' In" LYNARD SKYWARD "Pronounced..." VAN MORRISON "Astral Weeks" PAYOLAS "In A Place Like This" TOM PETTY "Hard Promises" SHAWN PHILLIPS "Faces" RAINBOW "Rising" "SANTANA "Santana — 1st" SIMON & GARFUNKEL "Bookends" DUSTY SPRINGFIELD "Greatest Hits" STEELY DAN "Gold" ROD STEWART "Every Picture Tells..." STYX "Grand Illusion" "Pieces of Eight" 10CC "Greatest Hits"	AMERICA "Greatest Hits" JACKSON BROWNE "Running On Empty" DOORS "L.A. Woman" EAGLES "Greatest Hits" ROBERTA FLACK "Best of" FLEETWOOD MAC "Fleetwood Mac" PRETENDERS "I" & "II" TOM WAITS "Blue Valentine" "Foreign Affairs" "Heart of Sat. Night" "Heart attack & Wine" "Small Change" \$4.99 LP / CASS. TEN YEARS AFTER "Classic Performances" PETER TOSH "Legalize It" VELVET UNDERGROUND "Velvet Underground" TOM WAITS "Closing Time" YES "Close To The Edge" WHO "Live At Leeds" ZOMBIES "Best of"	SIMPLE MINDS "Sparkle In The Rain" CULTURE CLUB "Colour By Numbers" PRETENDERS "Learning To Crawl" VAN HALEN "1984" EURHYTHMICS "Touch" JOHN LENNON "Milk And Honey" MICHAEL JACKSON "Thriller" ALAN PARSONS PROJ. "Ammonia Avenue" ROGER DALTRY "Parting Should Be..." CHRISTINE MCVIE "Christine McVie" JUDAS PRIEST "Defenders of the Faith" DAN FOGELBERG "Windows & Walls" THE THE "Soul Mining" RE-FLEX "Politics of Dancing" ROLLING STONES "Undercover" BILLY IDOL "Rebel Yell" YES "90125" TORONTO "Greatest Hits" TED NUGENT "Penetration"

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Continued from page 7
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361 — ARTICLES FOR SALE

For sale Commodore 64K, disk drive and modem. Can connect on McGill system (Music). Price: 700\$ including 10 diskettes. Ask for Clement after 18:30. 254-2483.

Two hide-a-bed couches; one love-seat style, one large three-seater. Plants, Barbecue. Two large plastic bamboo blinds. Prices Negotiable. Call 286-1627 or 286-1527.

372 — LOST & FOUND

Found: watch, in Currie Gym on Saturday afternoon. Call 843-3837.

Found — a gold ring in Brontman Building on Monday night. Call John S. at 392-6769 to identify.

374 — PERSONAL

To the Chadrans: Congratulations on a job well done, hope you all had a great time and thanks for the bash! — Your fearless leader.

CAROLINE — You get my blood up! Lets lay down and circulate our stuff together...at the Blood Drive. McIntyre. Be there. Hugs, Doug.

385 — NOTICES

JAPAN AND HONG KONG — 21 days. Includes airfare, hotels, tours. US 1699\$ — Other economical travel arrangements to the Orient available. 484-4300.

NO — WITH DUE RESPECT: The PGSS has taken a "NO" stand with respect to the Students' Society Fee Increase referendum.

Hawaii? Fine thanks! Bring your shades and grass skirts. Super party, Saturday night March 3, Gerts II (B01) Live band, "Spare Parts" Admission \$2.00. A M.U.G.S. event.

TODAYS

McGill Student Pugwash — Who's got control up there? Space Law and communications and third world perspectives on space activities with Dr. Magdalenat and Dr. Jakhu. Room A-9, McConnell Engineering Building, 19h30.

McGill Action Group for Women's Safety — Open meeting 16h00 in Players' Theatre. Recently organised to provide a safer campus for women.

Geography Open Meeting — at 12h15 in the undergraduate lounge, Burnside Hall, room 426. Topics for discussion will be academic affairs, the constitution, and any other business that members wish to discuss. Open to all full-time undergraduates registered for a degree in geography. Please attend.

McGill Film Society — presents *To Sir With Love* in FDAA at 20h00.

McGill Medical Blood Drive — 10h00 to 17h00 at McIntyre Medical Sciences Building, 3655 Drummond Street, 6th floor foyer. Free balloons, plants from Labatt's, and movie passes to *The Big Chill* for all donors. Refreshments, live entertainment

and over 150 door prizes.

Amnesty International Poster Exhibit — posters from all over the world are on display for sale. Union Building, room 107/108. 10h00 to 17h00. Coffee and

cookies will be served.

Circle K Interclubbing — 20h00, Union 425/426. Last meeting of the year, elections for new executive will be held. Come and meet some members from our sponsor-

ing Kiwanis. Cakes and beverages will be served.

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